

BRADFIELD COLLEGE, BERKS.

1907.

THE

ANTIGONE OF SOPHOCLES

WILL BE PLAYED IN THE ORIGINAL GREEK,

IN THE OPEN AIR GREEK THEATRE,

On SATURDAY, June 8th, TUESDAY, June 11th, THURSDAY, June 13th, SATURDAY, June 15th, MONDAY, June 17th,

At 3.0 p.m. punctually, and will end at 5.0 p.m.

The Play will be performed in the Open Air Theatre, carved out of a chalk pit close to the College Grounds, and constructed principally on the model of the Theatre of Epidaurus, built in the 4th Century, B.C. The Auditorium and Stage Buildings were designed and erected by the Warden of the College in 1890. The Auditorium holds 2,000, but only 1,600 spectators have a clear view of the stage. The numbers on each day are therefore limited to that number.

All the essential features of Greek Tragedy will be reproduced, except the masks and the high cothurni, which are considered unsuitable to the conditions of modern art.

The Dresses have been copied from Greek Vases and Sculptures.

The music has been written for this representation by Rev. S. J. ROWTON, M.A., Mus. Doc., Director of Music at Bradfield College.

The Greek Flutes have been copied from models found at Pompeii, while the Lyres have been strung on the Ancient Greek system, and have been adapted as far as possible to the form of the Greek Cithara. All the Actors, Chorus, and Musicians are College Boys.

The question of the pronunciation of the Greek has been taken into consideration, but it has been felt that, however much the accepted practice of the ordinary English Scholar may differ from that of the Ancient or Modern Greek, yet any departure from the established pronunciation would rob the representation of much of its familiarity, and therefore of its attraction to the vast majority of the audience who have been educated in English Schools and Universities.

An English Verse Translation of the Play, with the Greek Text opposite, written by Members of the Sixth Form, may be obtained, by written application only, from the College Bookseller, Bradfield, near Reading, post free, 1/7 (by Postal Order). Copies are not allowed to be sold in the Theatre, but may be purchased, before each day's performance, in a Tent in the College Grounds, price 1/6, or at the Railway Stalls at the principal Stations on the line.

The Gates of the Theatre will not be open before 2.30, and will be closed at 2.55. No admission is possible afterwards, as the approaches to the Auditorium are from below only, and late comers would interfere with the action of the Players and the comfort of other visitors. It will be remembered that the conditions of acting in daylight, when the Actors can see every movement on the part of the Audience as plainly as the Audience can see theirs, are far more trying than when, as in modern plays, the footlights make the Audience practically invisible to the Actors.* For the same reason the Warden specially requests Visitors not to shift their places or to leave the Auditorium during the progress of the Play, but to retain their seats till the end of the last Choric Song, and the complete disappearance of the Chorus. If the engagements of Visitors would entail their leaving before the end of the Play, they are requested kindly to choose some other day for their visit. To meet the case of sudden indisposition, an Emergency Exit (by steps) at the top of the Auditorium, on the right-hand corner facing the Stage, has been arranged. Visitors can only enter and leave the Auditorium by the passages below the seats. They are requested not to climb the Banks above.

A Herald with a Trumpet will announce the beginning of the Play, and cushions will be provided for the audience as they descend to their seats, to which they will be conducted by "Wand Bearers." It is requested that all Visitors should wear low hats and that Lady Visitors should bring fans § and not sunshades, as the latter impede the view of those who sit above them.

The Omnibuses for the special train to Reading will not leave the College till 5.50, and for the special train to London not till 6.25 p.m.

The performances will take place on the days named, whatever the conditions of the weather, and will begin punctually at the time advertised (3 p.m.), and end punctually at 5 p.m. The Omnibuses will, in any case, be directed not to start till some time after the end of the Play.

In the case of a generally fine, but showery, day, the Play may be broken off temporarily during a heavy shower, the signal being given by Trumpet.

^{**} Visitors are kindly requested not to disconcert the Actors by taking photographs during the progress of the Play. Photographs of the Greek Theatre, the Play, and the Actors, may be obtained beforehand from Messrs. Grounds on the days of the Representation.

[§] Fans (price 1d.) may be bought in a Tent in the College Grounds.

DRAMATIS PERSONÆ.

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Creon (King of Thebes)		 	 	 	A. G. R. GARROD.
Huemon (Son of Creon)		 	 		C. EDWARDS
Terresius (a seer)		 	 		F. R RADDY
Guard		 	 	 	A. HARTREE.
First Messenger		 	 	 	G. R. HAMILTON.
Second Messenger		 	 	 	F. R. BARRY.
Antigone (Daughter of Edipus)	'	 	 	 	C. R. Eddison.
Ismene (Sister of Antigone) .		 	 	 	E. H. SHEARS.
Eurydice (Wife of Creon)		 	 	 	K. L. ARMITAGE.

CHORUS OF THEBAN SENATORS.

Coryphaeus	C. K. SEAMAN.
W. R. COLE.	G. T. LOUGHBOROUGH.
H. C. Crosley.	S. A. W. MAUNSELL.
R. E. FLINN.	R. E. SALTER.
K. G. Frazer.	A. C. N. SPICER.
K. HARTREE.	F. A. S. THOMAS.
C. A. Hudson.	G. G. THORPE.
K. P. JAMES.	I. H. WHITMORE.

MUTÆ PERSONÆ.

J. R. CALDICOTT, H. E. DIXON, E. K. C. HAMILTON, Heralds.

S. H. BATTY-SMITH, R. W. S. CHALMERS, A. W. GOOLDEN,	Soldiers.	A. B. BOND, C. M. CLEGG,	Attendants on King.
H. STEWART, J. STEWART,)		Attendants on Queen.
A. Macfarlane, C. K. Robinson,	} Watchmen.	S. K. Wright	Teiresias' Boy.

Flutes :- J. R. CALDICOTT, H. P. PAGE, A. E. P. SLOMAN, R. S. D. STUART.

Lyres: -W. M. L. ESCOMBE, W. R. G. EUSTACE, A. G. GLANVILLE, L. G. NICOLSON, C. H. F. WOLLASTON.

General Managers:—H. T. Savage (Senior Prefect), J. Forbes, E. K. C. Hamilton, H. R. Joynt, C. T. Taylor, R. E. Wingate (Prefects).

Stage Manager: - W. W. SWEET-ESCOTT.

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*ANALYSIS OF THE PLAY.

Scene at Thebes, in front of the palace, probably the second day after the death of the two brothers, and the retirement of the Argives.

Prologos, ll. 1-99.

Antigone leads her sister Ismene from the women's apartments to the front of the palace, tells her the decree of Creon, forbidding the rites of burial to Polyneius' corpse, and declaring she intends to disobey that decree, invites Ismene to help her. Ismene declines and tries to dissuade her sister: but Antigone persists and goes forth to attempt the deed.

PARODOS, ll. 100-161.

The Chorus enter the Orchestra, and sing of the siege of their city, and the discomfiture of the Argives, and end by inviting each other to keep high festival to Bacchus.

^{*} The text adopted for the Translation and as the "Acting Edition" is that of the late Sir RICHARD JEBB (University Press, Cambridge).

FIRST EPEISODION, Il. 162-331.

King Creon enters and harangues the Chorus, warning all of the reasons which made him refuse burial to Polyneices, and threatening any who shall disobey his edict.

Antigone meanwhile has sprinkled dust over her brother's body, and then hides herself.

Antigone meanwhite has sprinkled dust over her electric beer, announces the fact to Creon, A sentinel who discovers the deed, but not the perpetrator, announces the fact to Creon, who issues threats against the sentinel and his comrades unless they discover the criminal.

FIRST STASIMON, Il. 332-383.

The Chorus sing of man—his deeds and daring, and end by announcing Antigone, caught in the act of burial.

SECOND EPEISODION, Il. 384-581.

Creon comes forth and to him the sentinel delivers his tale of how he caught Antigone.

The latter glories in her deed, and when Ismene enters disclaims her as having no part in the act.

Then by Creon's edict both are led back to the women's apartments.

SECOND STASIMON, Il. 582-630.

The Chorus sing of the permanence of Atè, or the Family Curse, and end by announcing the approach of Haemon, the king's son and the betrothed of Antigone.

THIRD EPEISODION, ll. 631-780.

Haemon warns Creon of the unpopularity excited by his supposed intention of sentencing Antigone to be stoned, and adds his own prayers. An angry dialogue follows, at the end of which Haemon goes out uttering threats of murder or suicide (the words are intentionally ambiguous) if the king persists in his sentence against Antigone.

THIRD STASIMON, II. 781-805.

The Chorus sing of the power of love, and announce the return of Antigone.

FOURTH EPEISODION INCLUDING FIRST COMMOS, Il. 806-943.

Antigone bewails her approaching death, and the Coryphaeus sympathizes with her. Creon, coming out, bids the guards lead her off to the living tomb, which he had designed for her. Then in a farewell speech, addressed to the tomb, Antigone declares the justice of her cause. (1)

FOURTH STASIMON, Il. 944-987.

The Chorus sing of the fates of others like Antigone.

FIFTH EPEISODION, Il. 988-1114.

Teiresias, the blind seer, led by a boy, enters, and announces that the sacrifices have been ill-omened, and that the cause is the impiety of the king in condemning Antigone. Creon answers with angry taunts, and the seer departs, prophesying mischief soon to come on his family. Creon, warned by the Chorus, relents, and goes forth to release Antigone and to bury Polyneices.

Hyporcheme, ll. 1115-1154.

The Chorus invoke Dionysus to come and help their city, now labouring under calamity.

Exodos including Second Commos, Il. 1155-1353.

A messenger enters and announces the suicide of Haemon. Eurydice, the queen-mother, comes forth at the hearing of the tale and swoons: but re-enters and bids the messenger repeat his tale. The latter then recounts how Antigone had committed suicide in the tomb, hanging herself by her girdle, and that Haemon was embracing her dead body, and stabbed himself when he saw the king.

Eurydice leaves the stage hurriedly, and the Chorus prophesy the worst.

Creon returns, bearing the body of his son. Then, in the midst of a lament (Commos) between himself and the Coryphaeus, a second messenger from the house comes forth, and announces the suicide of Eurydice. The scene opens, and on an Eccyclema, or rolling platform, the corpse of the queen is wheeled forward. Creon is mad with grief at this triple calamity and is led off the stage with the body of his son. The Chorus then makes its exit with a few words on the blessing of prudence.**

(1) We follow Professor Jebb in omitting lines 904-920.

BRADFIELD COLLEGE, GREEK PLAY, 1907.

NOTES FOR VISITORS.

- The kind attention of Visitors is drawn to the note on the Programme, and on the Tickets to the effect that Visitors should retain their seats till the end of the last Choric Song and the disappearance of the Chorus.
- 2.—No Omnibuses will leave the College till 5.45, i.e., at least 45 minutes after the conclusion of the Play.
- 3.-Tea will be found in the large Marquee in the College Grounds.
- 4.—The subjoined list of conventional plaudits is not intended as a suggestion to applaud, but to prevent the action of the Play being interrupted by applause at other times:—
 - Line 99. When Antigone and Ismene go out.
 - Line 154. At end of First Chorus and before Coryphaeus speaks.
 - Line 331. When Creon and the Guard go out.
 - Line 375. At end of Second Chorus.
 - Line 581. When Antigone and Ismene are led out.
 - Line 625. At end of Third Chorus.
 - Line 765. When Haemon goes out.

- Line 799. At end of Fourth Chorus.
- Line 943. When Antigone is led out.
- Line 987. At end of Fifth Chorus.
- Line 1091. When Teiresias goes out.
- Line 1114. When Creon goes out.
- Line 1154. At end of Hyporcheme.
- Line 1256. When First Messenger goes out.
- At the end of the Play, when the Chorus have finished singing, and have completely disappeared.

BRADFIELD COLLEGE, BERKS.

ANTIGONE, 1907.

Owing to serious illness in his family, the Coryphaeus has been obliged to go home, and his part has been taken by a substitute at a day's notice. The Greek Play Committee beg for indulgence for any shortcomings.

June 8th, 1907.



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